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Seminar paper from the year 2000 in the subject Russian / Slavic Languages, University of Mannheim (Slavisches Seminar), language: Croatian, abstract: Die vorliegende Einleitung soll dem Leser eine kleine Einsicht in das bescheidene Leben und einspurige Denken der kroatischen Bevölkerung des 19. Jh. verschaffen, die sich in dem, damals wirtschaftlich und geistig sehr zurückgebliebenem, Agrarland Kroatien vorfand. Die Mehrheit der Bevölkerung, überwiegend Bauern, hat sich zwar gerade von der Leibeigenschaft befreit, befindet sich aber immer

noch infolge verschiedener Umstände in großem Elend. Die neue kapitalistische Art der Produktionsführung hat gewaltige Folgen für das kroatische Dorf: soziale Differenzen werden mehr und mehr deutlicher, Hausgenossenschaften gehen unter, neue Steuern werden eingeführt. Und während sich die Einen, meistens Kapitalisten und Fremde, in Kroatien enormen Reichtum anhäufen, machen sich die überschuldeten und in Not geratenen kroatischen Bauern auf den Weg in die Städte oder ins Ausland. Die verzweifelte Lage tritt besonders nach dem Kroatisch-Ungarischen Über-einkommen (1868) auf, dazu kommen noch die bekannte Mißernte und die große Agrarkrise. Alle diese Ereignisse aus dem Leben Kroatiens von der 2. Hälfte des 19. Jahrhunderts fanden ihren Widerschein zwanglos und unmittelbar auch in der kroatischen Literatur. Der stärkste Vertreter, der die Ideen des

kroatischen Bürgertums der Volkspartei zum Teil hervorheben konnte, war Schriftsteller und Politiker August (?)enoa . Als eine der wichtigsten Aufgaben der Literatur drückt er 1879 im Vijenac mit folgenden Zeilen aus: "Mi hocemo da dignemo narod, da ga osvijestimo, da ga oplemenimo, da mane pro(?)losti popravimo, da budimo u njemu smisao za sve, (?)to je lijepo, dobro i plemenito." Als den wichtigsten Moment in der gesamten Entwicklung betont er den sozialen Moment, die einzig wahre Kraft sieht er im Volk, er fordert die Möglichkeit für Ausbildung und Fortschritt für jeden Bürger. (?)enoas Sympathie liegt offensichtlich beim fleißigen und ehrlichem Bürger, sowie beim unterdrückten Bauer. [...]

East European Accessions List Instytut Studiów Politycznych Polskiej Akademii Nauk, Instytut Jagielloński
ZBOG KRSENJA AUTORSKIH PRAVA, KNJIGA JE DO DALJNJEGA NEDOSTUPNA!

Ante Kovačić Walter de Gruyter GmbH & Co KG
No detailed description available for "Croatian Reader with Vocabulary".

Space and Time in Language and Literature Bloomsbury Publishing USA

The concept of 'culture' is a relatively modern invention. It stems from the Latin term cultura meaning cultivation. Cicero was the first to use this word in a non-agricultural context. In his Tusculanae Disputationes he reflected on the 'cultivation of the soul' (cultura animi). Later this term was rarely used in this sense but as of the 17th century more and more authors considered culture an intellectual and not an agricultural phenomenon. Samuel Pufendorf (1632-1694) described culture as a vehicle

overcoming natural barbarism. He was followed by German philosophers of culture. Johann Gottfried Herder (1744-1803) argued that human creativity was as important as human rationality and called attention to national cultures. The works of German romantic philosophers were mainly focused on the specificity of the German culture, a factor that was to unite divided German statehoods. At the same time, however, Herder and his followers noticed other national cultures, including first of all those of East and Central Europe. It is therefore noteworthy that the early philosophical reflection on culture was closely connected with the specific traditions of East and Central Europeans.

U registraturi Cambridge Scholars Publishing

The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world. Entries on individual writers assess the place of that writer within the development of the novel form, explaining why and in exactly what ways that writer is important. Similarly, an entry on an individual novel discusses the importance of that novel not only form, analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre. A wide range of topic entries explore the history, criticism, theory, production, dissemination and reception of the novel. A very important component of the Encyclopedia of the Novel is its long surveys of development of the novel in various regions of the world.

U Registraturi Narodna Biblioteka Srbije

Space and time, their infiniteness and/or their limit(ation)s, their coding, conceptualization and the relationship between the two,

have been intriguing people for millennia. Linguistics and literature are no exceptions in this sense. This book brings together eight essays which all deal with the expression of space and/or time in language and/or literature. The book explores the issues of space, time and their interrelation from two different perspectives: the linguistic and the literary. The first section—Time and Space in Language—contains four papers which focus on linguistics, i.e. explore issues relative to the expression of time and space in natural languages. The topics under consideration include: typology regarding the expression of spatial information in languages around the world (Ch.1), space as expressed and conceptualized in neutral, postural and verbs of fictive motion (Ch. 2), prepositional semantics (Ch.3), aspectuality (in Tamil, Ch. 4). All articles propose innovative topics and/or approaches, crossreferring when possible between space and time. Given that all seem to propose at least some elements of “language universality” vs. “language variability”, the strong cognitivist nature of the approach (even when the paper is not written within a cognitive linguistic framework) represents a particularly strong feature of the section, with a strong appeal to experts from fields that need not necessarily be linguistic. The second section of this volume—Space and Time in Literature—brings together four essays dealing with literary topics. Inherent in each narrative are both temporal and spatial implications because a literary text testifies of a certain time, it is from and about a certain period, as well as about a certain space, even if virtual. A particularly strong feature of these papers is that they envision space and time as complementary parameters of experience and not as conceptual opposites, following the

transfer of perspective through the whole century. Departing from the late nineteenth century England’s and Croatia’s fictive spaces (Ch. 5), the topic moves via the American Southern Gothic, focusing on Faulkner from the thirties to the early sixties (Ch. 6), via the post-WWII perspectives on history, probing the postmodern context of temporality (Ch 7), to finally reach the contemporary era of post 9/11 space-time (Ch 8). The voyage from chapter five to eight is thus a journey through space and time that allows for some answers to the nature of reality (of a variety of space-times) as conceived by both the authors of these essays as well as by the authors that these essays discuss. The main goal of the editors has been to bring together different scientific traditions which can contribute complementary concerns and methodologies to the issues under exam; from the literary and descriptive via the diachronic and typological explorations all the way to cognitive (linguistic) analyses, bordering psycholinguistics and neuroscience. One of the strengths of this volume thus lies in the diversity of perspectives articulated within it, where the agreements, but also the controversies and divergences demonstrate constant changes in society which, in turn, shapes our views of space-time/reality. All this also suggests that science and literature are not above or apart from their culture, but embedded within it, and that there exists a strong relativistic interrelation between (spatio-temporal) reality and culture. The only hope to objectively envisage any if not all of the above, is by learning how to move (our thought) through space, time or, to put it in simpler terms, how to shift perspectives.

Jezik Ante Kovačića Snl

The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

Two Thousand Years of Writing in Croatia Detroit [Mich.] : Gale Research

Vol. for 1989 is an index of issues published 1966-1988.

Croatian Reader with Vocabulary GRIN Verlag

In this novel, written by the esteemed novelist in 1901, a provincial composer and organist from Croatia struggles to find his way along the perilous frontier between the worlds of artistic vocation and humdrum family life. The local kapellmeister—a Czech, in good Habsburg tradition, and a confidant of Gaj and Palacky, influential politicians of the time—recognizes young

Amadej Zlatanic as a prodigy and persuades the stingy mayor and stubborn parish priest to pack the teenager off to the conservatory in Prague. After several years of sordid student purgatory, Amadej returns to Croatia—ready for love and ready to make great art. The world of Central Europe in the 1860s flows past, and Amadej tries to keep abreast of political change. At the same time he ducks and dodges predatory relatives and townspeople in his native district, to which he has returned for the sake of employment. Despite his marriage to the impressionable and vulnerable local beauty, Adelka, and his devotion to their daughter Veruska, Amadej is sorely troubled by the political corruption and isolation of Croatia. His wife takes ill and his family is poor. Yet ultimately it is the vulgar, populist notion of Croatian "identity"—symbolized by the worship of the tamburica, a local musical instrument—that crushes Amadej's career. As it does so, he contemplates the two worlds of national greatness, amidst the Croatian national awakening, and international fame. Finally, frustrated beyond relief by unsuccessful affairs both amorous and professional, and tortured by the philistinism surrounding him, Amadej leaves the world of sanity for a mind-blowing descent into the maniacal and inescapable world of hallucination, paganism, and paranoia. *U registraturi* Createspace Independent Publishing Platform

The book brings together many of the best known commentators and scholars who write about former Yugoslavia. The essays focus on the post-Yugoslav cultural transition and try to answer questions about what has been gained and what has been lost since the dissolution of the common country. Most of the contributions can be seen as current attempts to make sense of

the past and help cultures in transition, as well as to report on them. The volume is a mixture of personal essays and scholarly articles and that combination of genres makes the book both moving and informative. Its importance is unique. While many studies dwell on the causes of the demise of Yugoslavia, this collection touches upon these causes but goes beyond them to identify Yugoslavia's legacy in a comprehensive way. It brings topics and writers, usually treated separately, into fruitful dialog with one another.

Djela Central European University Press

Covers five literatures - Bulgarian, Croatian, Macedonian, Serbian,

and Slovenian. The writers chosen serve indirectly as a history of each of these literatures in all genres.

General Catalogue of Printed Books Stanford University Press

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